

# The Heirlooms in the War-Zone

Many Splendid Edifices, Rich in History and Hoary With Age, Are in Danger of Being Demolished by Fierce Artillery Fire. Every Great Power Now at War Has One or More of These Priceless Heirlooms of the Centuries—A Few of the Best Known and Most Impressive.

**D**ISPATCHES from war-ridden Europe have told of destruction or injury of the ancient cathedrals which are the world's most valuable specimens of medieval architecture and which neither time nor money can ever adequately replace.

Already the city of Louvain has ceased to be and its cathedral is only a heap of ruins. Further reports confirm the irreparable vandalism accomplished by the well aimed German siege guns fired at the magnificent old thirteenth century edifice which towered for centuries over the city of Rheims.

The great loss of art in the shelling of Rheims Cathedral is painfully evident and its mutilation emphasizes the imminent danger in which the war places all of the splendid heirlooms of the middle ages, any one of which may be destroyed or irreparably mutilated, by either accident or design.

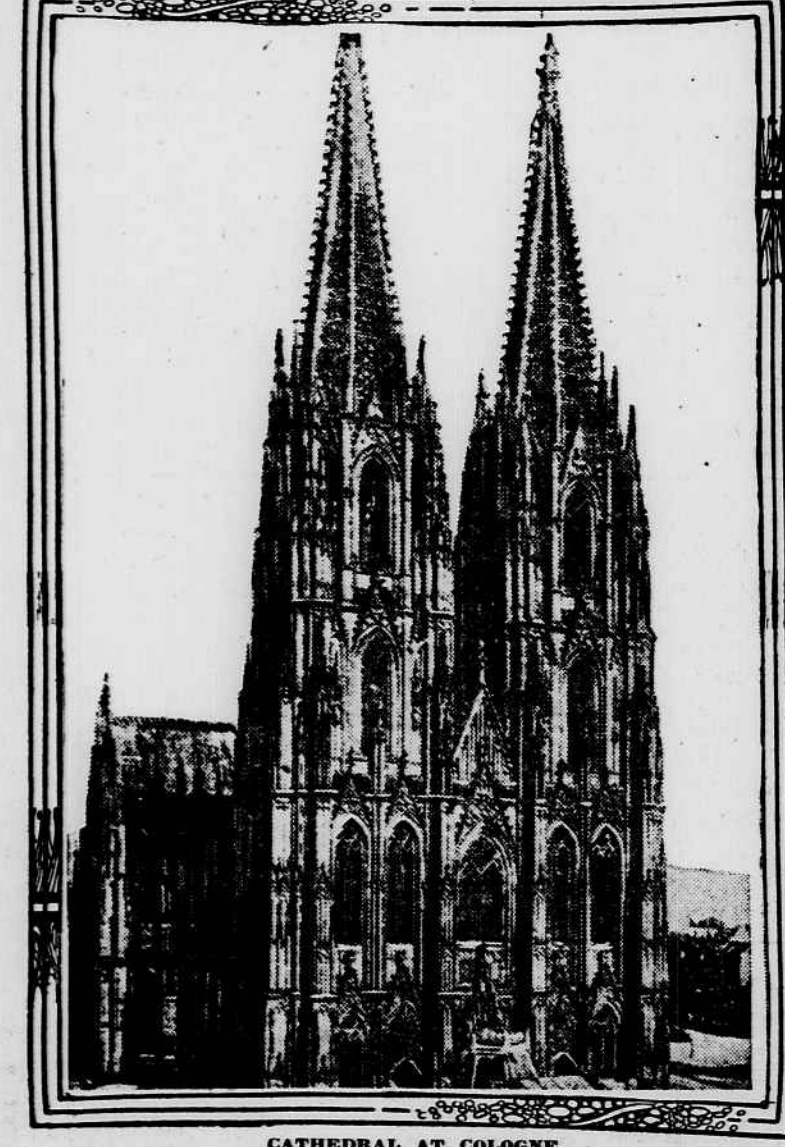
Not until July 14, 1902, the day when the famous old Campanile in Venice fell, was the ancient tower, begun in 900 A. D., which stood before the western portal of St. Mark's Cathedral fully appreciated. The writer happened to be in Venice the day it "collapsed," and the grief and despair of the populace was painful to witness; for, with its irreparable demolition, came the realization of what the hoary heirloom of centuries meant to the people.

And when, just ten years later, the new Campanile was dedicated—an exact replica of the old in which every marble of the old edifice was utilized—the Venetians exclaimed sorrowfully: "Yes, yes, it is a good copy, but the Campanile no one can rebuild!"

And this is true also of all the other antique treasures in Europe which are endangered by the war, and which are undesirably may be doomed to the fate which has overtaken Liege, Louvain, Malines, Dinant, Rheims and Soissons. A correspondent in a recent London Times dispatch states that "Soissons has suffered terribly," and declares that the Cathedral and Church of St. Jean have both been badly damaged by the daily bombardment the city has suffered. The Church of St. Jean mentioned is the ruined thirteenth century abbey of St. Jean-des-Vignes, of which only the magnificent facade flanked by two beautiful towers survived the damage wrought by the German bombardment during the Franco-Prussian war.

The Cathedral of Soissons is, or was, a fine example of mixed Romanesque and Gothic style of architecture, and the fine proportions of the interior, with the purity of its carved capitals, made it a close rival to its more famous sister church at Rheims, recently defaced, if not destroyed, by German shells.

The Rheims Cathedral is prized not only as "the most beautiful structure of the middle ages," for its exquisite western facade, with its three recessed portals embellished with 530 statues and statuettes, its lovely rose-window, and for its sculptured towers; but also for its unique historical value, as the church in which the French kings have been crowned for 700 years. Here on a



CATHEDRAL AT COLOGNE.



THE CATHEDRAL AT BERLIN

PRAGUE'S STATUE TO ITS PATRON SAINT: WITH CATHEDRAL IN BACKGROUND

fair July morning in the year 1429 the little maid of Orleans, flushed with victory, stood beside the high altar with her sacred standard in her hand to witness the crowning of the Dauphin as King Charles VIII of France.

Today many of the statues which have so long graced the famous portals are known to be headless, and it is feared irreparable injury has been caused by the fire which swept the medieval sanctuary and which may have destroyed the sacred relics which it has been the repository for centuries. While it is reported that the fourteen pieces of the celebrated "De Lincourt tapestry" representing "The Life of Christ" were very fortunately removed to a place of safety before the bombardment, the greatest apprehension is still experienced in art circles in both Europe and America regarding the safety of the magnificent paintings and other art treasures the cathedral is known to have housed.

Among the most priceless were Tintoretto's "Nativity," "Christ and Angels" by Zuccheri and Titian's wonderful canvas, "Christ Appearing to Mary Magdalene." The fate also is in doubt of the costly gold reliquaries, church plate and other ecclesiastical heirlooms known to have been in the cathedral's treasury. Among them are a chalice of the twelfth century and a monstrance of the thirteenth, used at the coronations of the different French monarchs for more than 700 years.

With the fate of Rheims in mind, the cathedrals in the war zone acquire greater interest and importance. In France no cathedral takes precedence over that at Amiens. It is a most imposing and beautiful Gothic edifice, and was erected in 1220. The massive grandeur of the building is relieved by the lofty and extremely graceful slender spire over the transept. The facade has lofty porches which are richly adorned with reliefs and statues, and above the door, in the tympanum, is a fine relief

of the Last Judgment, while in the vaulting are 150 statues representing the celestial hierarchy, with large statues on each side of the Apostles and other holy personages.

The doors of this central porch are the most famous portion of the Amiens cathedral. They are separated by a beautiful sculpture of the Savior, known as "Le Beau Dieu d'Amiens." His right hand is raised in blessing and in his left he holds the gospel, while under his feet he tramples sin. The side portals are richly adorned with numerous fine statues and ornate carvings. The lovely stained-glass windows above the porch of the south transept represents a "wheel of fortune."

The interior of the cathedral is well proportioned, with nave, transept, aisles and choir all flanked with handsome little chapels. The first nave reaches the unusual height of 147 feet, which is surpassed in this respect only by the cathedral of Beauvais. The walls of the choir have alto-reliefs representing the history of John the Baptist and other saints. Behind the high altar is a noted monument, with the "Enfant Pleureur," a lovely marble angel by Blosset, the noted artist, in stone.

Amiens cathedral also contains a very antique figure of the Savior in a gilt robe. And its exquisitely carved choir stalls are world famous. The stalls contain no less than 3,650 separate figures, all executed in the sixteenth century, the finest examples of the first carvers' art being seen on the hand rails. Scriptural subjects are the favorite, but worldly occupations are also to be found.

Back of the cathedral is the bronze statue of Peter the Hermit, known in Amiens as "Pierre de Amiens," who is revered as the holy promoter of the first crusades, his being seen on the floor of the church as far as Asia Minor, dying at Huy, Belgium, some nineteen years later, but always known as Peter of Amiens.

One of the finest of the modern cathedrals, not only of France, likewise of all Europe, is the recently consecrated edifice upon Montmartre, in Paris, the Cathedral of Sacre Coeur. It

is of colossal proportions, and in the Romanesque Byzantine style. It is one of the famous landmarks of Paris, towering over the great city upon the historic hill, the Mount of Martyrs, where St. Denis and his two companions are reputed to have suffered martyrdom. The foundation of the Cathedral of the Sacred Heart was laid in 1874, just after the Franco-Prussian war, and the basilica is said to have cost 24,000,000 francs.

The hill of Montmartre played an important part in the war between France and the Prussian and Russian allies in 1870-71, and it was here, also, that the gory-handed communists seized the cannon of the French Gens. Clement-Thomas and Lecomte, and bathed Paris in the bloody horrors of the commune.

The Cathedral of Sacre Coeur is not only imposing and possesses a magnificent situation, but the interior of the church is also particularly beautiful and impressive. The lovely stained-glass windows, particularly on the west, flood the immense cathedral with celestial light and make the sculptural figures painted on the glass stand out with startling realism. No one who has ever visited Sacre Coeur will forget the beauty of the scene and the amazing effect of the rainbow hues which light up the innumerable chapels.

In the sanctuary of the newly beautified Maid of Orleans, so dear to the French nation, is an exquisite shrine to the new St. Jean d'Arc, in which is an exquisite white marble statue of the maid, clad in armor and with her battle standard, but looking up with a most serene expression.

All over the cathedral at frequent intervals are tall standards with many rings of burning candles, and high above all, priests, acolytes and worshippers, smile down the fair-haired God Shepherd with the little lamb on His shoulder and followed by His flock of woolly sheep.

In Belgium the finest church is the splendid cathedral of St. Gudule at Brussels. It is a Gothic structure and was erected in 1220, the same year as

Amiens Cathedral. Its interior is marked by simple but noble proportions, and it is rich in splendid old stained-glass of different periods, dating down to modern times. The very finest of all St. Gudule's windows are the five in the Chapel of the Sacrament, which were presented to the cathedral in 1840 by the five most powerful Catholic rulers of the time in honor of the dogma of the stolen hosts.

Each window bears the portrait of the donor and his patron saint. Exactly as in the works of the old masters, the great artists have painted the portraits of their rich patrons as worshippers at the feet of the celestial personages they have been paid to honor. The second window is the finest, showing the work of John Haack, after the designs of Michael Coxie. On the fifth window is a modern reproduction of the wonderful old glass, which was unfortunately destroyed; the upper half shows a representation of the story of the famous miracle of the stolen hosts. Close to the University in Brussels is the Chapelle Salazar (or the Chapel of the Expulsion), erected in 1436 as an expiation for the theft committed in St. Gudule, but by whom it is not made clear.

In the olden day the Jews had a hard time all over Europe with their pious Christian brethren. In Prague (Praha), the quaint capital city of Bohemia, in the Emperor Francis Joseph's domain, there is an old bridge with picturesque antique gatehouses at each end, which crosses the Moldau river and joins the two portions of the city. The bridge boasts thirty-three large statues of saints, and besides, has a huge crucifix, which bears an interesting inscription, which reads:

"This cross was built with the money paid by a Jew, who was fined for reviling the cross, in 1608." As the figure of the crucified Son of Man is of colossal proportions, the sum exacted must have been also excessive in size. A little further across the bridge, upon the same side of the thoroughfare, is the figure of Prague's favorite patron saint, St. John of Nic-

oras. The huge statue is surrounded by five enormous metal stars, which are suspended around him. A tablet is fixed nearby, upon the balustrade of the bridge, which duly explains that upon the very spot the good St. John was attacked by impious men, who threw him over the bridge into the river far below. There the holy man's body floated for five days, with five stars doing him reverence by their presence about him. From the spot where St. John of Nicoras was thrown over the bridge can be seen the Cathedral and Metropolitan Church of St. Vitus, begun in the year 1344.

While the cathedral is dedicated to St. Vitus, St. John shares the honors with him, having an enormous shrine, which has little artistic value or beauty, but which is pointed out with pride because it weighs a ton-and-a-half and is made of solid silver. Prague's cathedral contains the monument of the king, a fine tomb in marble and alabaster, by Colin of Malines, erected in the sixteenth century over the hereditary burial place of the Bohemian monarchs. Prussian bombs, way back in 1757, badly damaged the cathedral, and today a ball may be seen, suspended on a chain from a pillar, which is one of those which injured the church in the seven years' war, the damage it did still being discernible.

The finest and most famous cathedral of Austria-Hungary is undoubtedly St. Stephen's Votive Church, Vienna, as we call it. It fronts on the fine Maximilianplatz and is one of the best examples of ecclesiastical Gothic architecture in Europe. Although erected from 1300 to 1510, portions of the original building dating from the twelfth century were utilized. The plan is that of a Latin cross and the cathedral is built of limestone.

The richly groined vaulting is borne by eighteen massive pillars adorned with more than a hundred statues, and every pillar has its own individual shrine, each to a different saint. The roof is covered with colored tiles, and there is fine glass, but the cathedral is so enormous in size that it seems almost gloomy and gloomy the aisle (adialther) gives entrance to the little chapel of St. Barbara, which contains a rich votive altar in memory of

the escape of the Emperor Francis Joseph, in 1853, from death by the hand of an assassin. The emperor and his wife, the Empress Elisabeth, were in the cathedral, but sleep in the crypt of the Capuchin Church, where also are the mausoleums of Marie Theres, Marie Louise, second wife of Napoleon, and L'Alion, their son, as well as many other famous Austrians, whose tombs unpleasantly crowd the entire crypt.

In the cathedral a stone in front of the vestry closes the entrance to the old burial vault of the sovereigns of Austria; but for the last 200 years all the members of the imperial family have been interred in the Church of the Capuchins.

The greatest treasures of the Vienna Cathedral are the beautifully carved choir stalls of the fifteenth century, and the splendid altar piece by Hook, over the black marble high altar in the center choir. At the west end of the cathedral are the "reinsenthor" (giant door).

The cathedral of Cologne, compared with that of Cologne and other splendid cathedrals, is insignificant. It was erected in 1247 and restored in 1817. It contains the handsome sarcophagus of the Great Elector, who died in 1688, and that of King Frederick, who died twenty-five years later. Beneath the cathedral are the imperial burial vaults in which the relatives of the Kaiser's family are interred.

The Berlin Cathedral's chief claim to popularity rests upon its splendidly trained cathedral choir, instituted by Frederick William IV for the promotion of sacred music. The services in the church are always well patronized, for the Berliners love music, and the cathedral choir are picked professional singers who give concerts frequently.

Köln, or Cologne, is the largest city of the Rhine provinces, and is also a fortress of the first class. It is the center of the Rhine trade, one of the principal commercial places in Germany, and the proud possessor of a cathedral that ranks in Gothic beauty with the finest in Europe, or the world. It is a cathedral which has a unique history, which shows the deliberateness of the Teutons.

Began in 1248, the last stone was not placed in position until 1853, when, in the presence of Emperor William and the sons of the royal family, with impressive ceremonies, the Cologne Cathedral was formally completed after a wait of more than six and a quarter centuries. The partially completed cathedral stood upon the banks of the Rhine from the fifteenth to the nineteenth century entirely neglected.

The magnificent structure, from more than 300 years of lack of care or attention, was slowly falling into ruin, when, in 1796, the cathedral was converted into a magazine for storing hay and straw, and later, to make its dilapidation complete, the lead was abstracted from its temporary roof.

Frederick William III and four Prussian kings rescued the old edifice from total destruction; but it was not really renovated until 1832, when Herr Zwinmer, a master of the Gothic style, was put in charge of completing the cathedral, the annual funds for which being subscribed by the government, private subscriptions and from the proceeds of a lottery. The cathedral is a cruciform structure, the nave being flanked with a double and the transept with single aisles. The magnificent towers are each 512 feet in height, the loftiest in Europe, and the massive masonry is embellished with flying buttresses, turrets, galleries, cornices, gargoyles and foliage.

The western facade is particularly beautiful, having been completed exactly in accordance with the original design of the fourteenth century, which still exists in the Maternus Chapel and in the Chapel of St. John under glass, and carefully preserved the original sketches of the cathedral. The former portion was found in France in 1816, and the latter, a larger and more important plan drawn on parchment showing the two towers and the western facade in the completed form, was discovered in Darmstadt in 1834.

The large stained-glass window above the western portal was executed by Milde of Lubek, and presented by the German crown prince and his wife. The sixteenth century glass in the north aisle is a particularly fine example of the best workmanship of that period. The modern glass in the windows of the south portal were executed in Berlin, and were presented to the cathedral by Emperor William.

The Cologne Cathedral, while particularly famous for its enormously tall and ornate Gothic towers and for its splendid sculptures, is also rich in splendid glass and filled with valuable works of art. The frescoes in the arches of the choir are by Steinle and represent the angel choirs. The walls behind the fifteenth century finely carved choir stalls are completely covered with rich tapestries illustrating the Nicene creed and the Seven Sacraments.

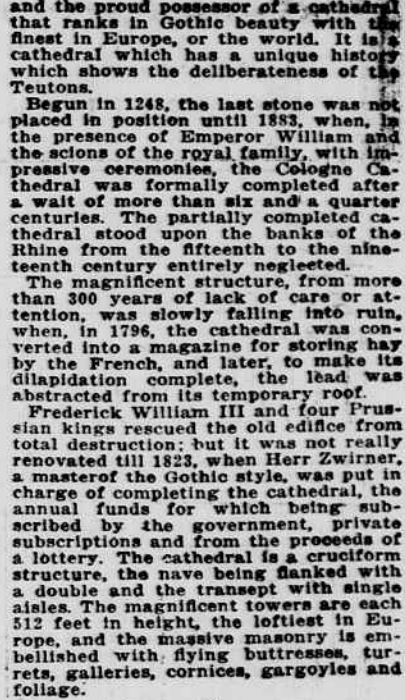
A marble mausoleum in the Chapel of the Three Kings contained the "bones of the Magi," believed to have been secured by the Empress Helena, and brought to Constantinople. Later the sacred relics were presented by Frederick Barbarossa to the Archbishop von Hassle, who removed them to Cologne, where they now repose in a rich reliquary in the cathedral's "treasury." The heart of poor Marie de Medicis, who died in exile in Cologne in the same year as her inveterate enemy, Cardinal Richelieu, was buried under an unmarked stone at the entrance to the Chapel of the Three Kings.

The largest of the famous "cathedral bells" in the south tower is called the "kaiserlocke," and was cast in 1474. Kaiserbell weighs twenty-five tons and was cast from the metal from captured French guns. Should the Cologne Cathedral suffer by any chance the fate which has befallen other priceless heirlooms of antiquity, the Kaiser and his people would feel the loss as keenly as do the Belgians and French, who have seen the destruction of their splendid cathedrals.

The Strassburg Cathedral, in Strassburg, the capital of Alsace-Lorraine, is a fine structure, which dates from the twelfth century. It occupies the site of an ancient church founded by Clovis in the sixth century.

Its fine facade is by Steinback, and the three beautiful portals representing the Creation and Redemption are among the finest Gothic works in existence. The light enters the cathedral through splendid old stained-glass dating from the fifteenth century, and the richly carved stone pulpit is a work of art executed by Hans Hammer in 1485. The tower of the cathedral, with its lofty windows and perforated staircases, is most imposing.

For a small fee visitors to the cathedral may ascend the 330 steps to the platform, from which a fine view is seen of the Rhine valley, the Black forest, and the snow-capped Vosges. The ascent of the winding staircase to the top of the spire is now prohibited, several accidents having occurred from dizziness overcoming the climbers, who fell through the openwork of the spire. The lantern immediately below the extreme summit of the spire, and the massive gilt cross which surmounts it, were badly damaged by projectiles during the siege of 1870. Until recent years the cross hung at a precarious angle, and the cathedral itself showed the mutilation caused by the Prussian bombardment. But, happily, all signs of war's havoc have now been obliterated—it is hoped for all time.



THE CATHEDRAL AT VIENNA, AUSTRIA

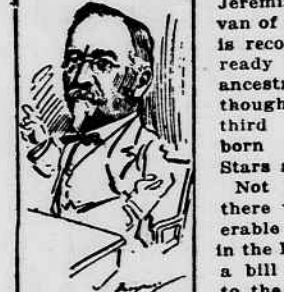
STRASSBURG CATHEDRAL

CHAPEL OF ST. GUDULE, BRUSSELS

NOTRE-DAME CATHEDRAL, AMIENS, FRANCE

## UNDER THE BIG WHITE DOME

"Dead Ones."



Representative Jeremiah Donovan of Connecticut is recognized as a ready wit of his ancestral country, though he is the third generation born under the Stars and Stripes. Not long ago there was considerable discussion in the House about a bill for paying to the families of deceased members the amount that would have been due had the congressman lived to fill out his term. In one case it was proposed to allow the payment to the father, as the member had no nearer relative, being unmarried.

There was a great deal of discussion pro and con for some time, and the debate waxed hot as to how far the privilege could be extended. Donovan wearied of the talk, for the weather was warm. So he rose to the occasion with his Irish wit: "Gentlemen," he said impressively, "I see no need for extended discussion regarding the measure for making payments to a deceased member's family. I say this in view of the fact that every month I see 'dead ones' on the floor of this House drawing their regular salary."

Maybe He Did!

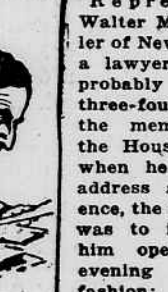


"The ice-man can feel some of the people all the time and all of the people some of the time, but he can't feel all the people all the time." Spoke the Clerk of the House of Representatives says that he knows some of the "tricks of the trade," and to illustrate he told the following story at a banquet at which he was the honored guest and the principal speaker:

"There was a young couple, man and wife, out in my state who were most jubilant over the arrival of a baby boy. Their home was on the outskirts of a small town, and they had not all the conveniences of city life. Among the inconveniences they suffered at this particular time was the lack of either scales or standards to weigh the baby. A number of possible substitutes were discussed, but none seemed feasible. 'They were about to give up in despair when the ice-man drove up.

The proud father, quick to see the advantage of us, weighed on the ice scales. So an improvised scale pan was hung to the scales, and the young man included Speaker Clark, that one-day-old baby weighed exactly twenty pounds!"

Different Viewpoints.



Representative Walter M. Chandler of New York is a lawyer, as are probably a about three-fourths of the members of the House. Once when he was to address an audience, the man who was to introduce him opened the evening in this fashion: "Gentlemen and ladies, I wish to present to you Mr. Walter M. Chandler of New York, the author of the well known legal book called 'The Trial of Jesus From a Lawyer's Standpoint.' It is needless to say that you all agree with me that it is better to have the trial of Jesus from a lawyer's standpoint than the trial of a lawyer from Jesus' standpoint!"

A Kentucky Wardrobe.



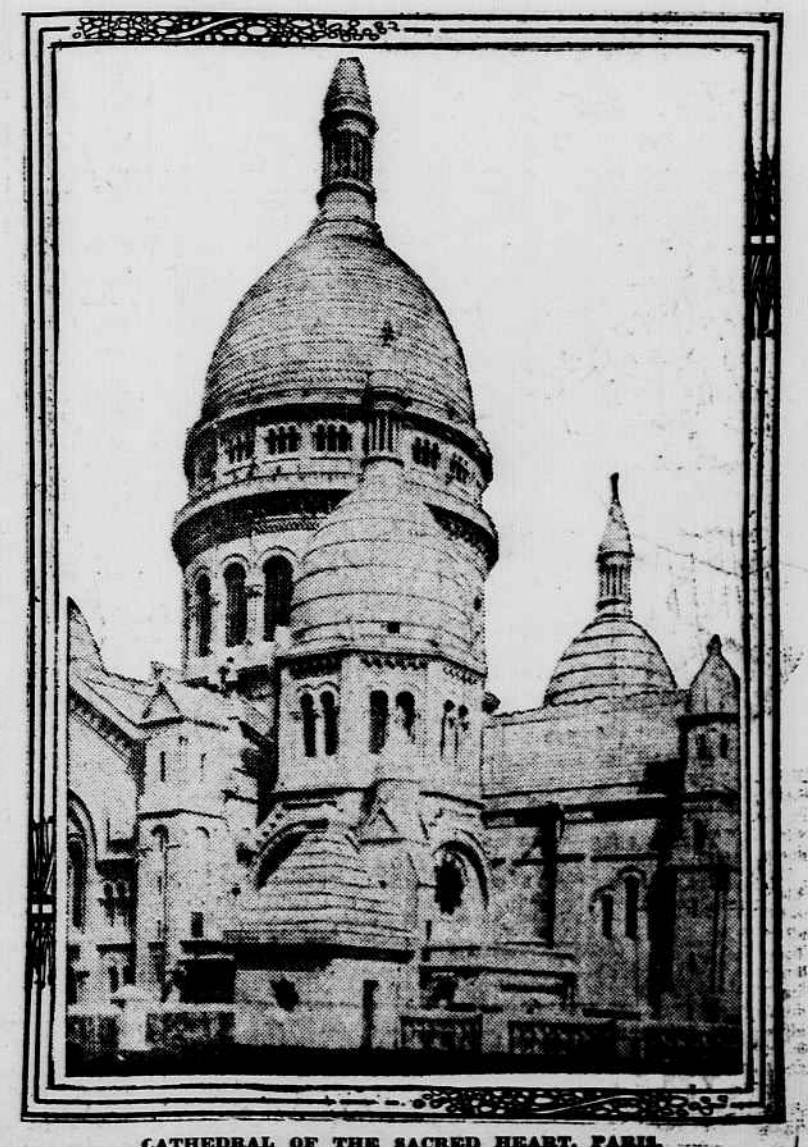
Joseph C. S. Blackburn of Kentucky, the resident commissioner of the Lincoln memorial, has for almost forty years been a conspicuous figure in political life in Washington—first as a member and later as a senator.

A story is told of what happened back in the good old days when he represented his state in the House. It seems that he, while at home during the summer recess of Congress, made an unexpected trip to Washington and left with only a small bag with a few necessary articles of wear. Finding that his stay would be prolonged he wired home to have a trunk of clothes sent on at once.

The telegram reached the house during the absence of Mrs. Blackburn, but one of the daughters opened the message and carried out the order. On top of the tray she put a note which read as follows:

"Dear Papa: I send you all the clothes I can find and hope you are well."

The trunk contained seven white shirts, six ties, a toothbrush, one bowtie and two revolvers!



CATHEDRAL OF THE SACRED HEART, PARIS